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A Sense of Rasta

Omobowale Ayorinde

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"A SENSE OF RASTA"

BY

OMOBOWALE AYORINDE

Submitted in partial fulfillment of the

Requirements for the Degree

MASTER OF FINE ARTS

MFA PHOTOGRAPHY PROGRAM

SCHOOL OF PHOTOGRAPHIC ARTS AND SCIENCES

ROCHESTER INSTITUTE OF TECHNOLOGY

ROCHESTER, NEW YORK

MARCH, 1982

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Due to the sensitive nature of discussing one's culture and or religious beliefs, I, Omobowale Ayorinde prefer to be contacted each time a request for reproduction of my theses-I, "A Sense of Rasta" is made. I can be reached at the following address:

Date: _____

Signature: _____

This "Thes-I" is dedicated to my son and daughter

JAJA ADETUKUNBO and TAZ MONIQUE

and to the memory of:

MARCUS MOSIAH GARVEY

and

BOB "the PROPHET" MARLEY

... JAH LIVE ...

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THESIS PROPOSAL

FOR
THE MASTERS OF FINE ARTS DEGREE

COLLEGE OF GRAPHIC ARTS AND PHOTOGRAPHY
SCHOOL OF PHOTOGRAPHIC ARTS AND SCIENCES

ROCHESTER INSTITUTE OF TECHNOLOGY

TITLE: "A SENSE OF RASTA"

PURPOSE: A profile look at the Rastafarian. A religious, cultural group indigenous to Jamaica.

SUBMITTED BY: Omobowale Ayorinde

DATE: February 8, 1977

UPDATED: April 12, 1980

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THESIS PROPOSAL

SCOPE AND BACKGROUND OF THESIS

Marcus Mosiah Garvey, who founded the "Universal Negro Improvement Association" in the United States is said to have preached, "There would come a time a King would be born and Kings from all over the world would come and bow at His feet. He would be called "King of Kings" and "Lord of Lords" and the "Conquering Lion of Judah". Rasta say this lineage of Solomon and Sheeba, one of the Twelve Tribes of Israel was consummated when His Majesty and Emperor, Haile Selassie of Ethiopia was coronated and proclaimed, "King of Judah". His Majesty, the son of Ras Makonen had been known as Prince Ras Tafari from which the Rastafari of Jamaica derive their name.

"To understand Rasta is to live Rasta from the heart," is what my friend and Rasta, Peter Thompson said to me. My thesis is not intended to make the viewer understand Rasta but simply or not so simply is intended to provide a sense of what Rasta is about. I believe that understanding comes from a person's interest pursued. It is also not my intention to prepare a documentary look at the Rastafarian nor a photo-journalistic essay. However, these thin lines of photography will undoubtedly be crossed but only through and after assessment. For example, there are common feelings that Rastas wear their hair in locks, do not work, believe that the Emperor, Haile Selassie I is God, smoke marijuana as part of their religious culture and in fact believe that they are the revolutionary vanguard sector of Jamaica. Well, the premise of my thesis is that all, some or none of these notions may or may not be reflected in my photographic thesis, unless through or after assessment I feel it is indicative in rendering a sense of what Rasta is about.

My personal interest in photography could be described as cultural ethnology using the medium as means of exploration. This lineage of Rasta, this linkage to East Africa is but yet another umbilical cord in the vast African diaspora. It is with this continued interest that I resume exploration on what I've come to know as "Black Pulsations".

PROCEDURES

In preparation for my thesis I have done extensive reading and talked with personally or through correspondence with many people who have aided me in some way, all of whom will be included in my final thesis report. Additional research will be done in Jamaica.

It is my intention to depart for Jamaica the first week in June to live in a community in or around the Portland area. Once there, after giving homage, begin to photograph my thesis over the following weeks through September.

I will be using primarily my 35mm camera augmented by my 2½ x 2½ camera to shoot primarily black and white for my final thesis presentation of twenty-five to thirty finished mounted prints. I will be taking some color negative and color slide stock as much as my finances will allow at the time.

THESIS PROPOSAL ADDENDUM:

In writing about Rastafari it becomes necessary to provide a biblical, historical and intellectual description as a backdrop so as to further provide a more specific point of entry for my thesis concern.

Historically, one must travel back to the time of Marcus Garvey (1925), when he began asking questions such as, "where are black men of distinction" and "where are our Kings and Presidents"?

He began traveling to England, South America and the United States witnessing the menial positions of Black People wherever he went. Marcus Garvey founded the notion of establishing "Nation States" in Africa for Black People. Establishing the Black Star Line, which consisted of five ships capable of crossing the Atlantic, he negotiated with African countries such as Liberia to set aside land to receive his projected back-to-Africa movement. The leading black intellectuals of the time in this country, such as W.E.B. DuBois, fought him bitterly. Liberia reneged and sold the land to Firestone Rubber Company. Trumped-up charges such as mail fraud, resulted in Garvey being jailed and then deported. This movement, though aborted, accomplished the politicization of black minds the world over. At the basis of Garvey's movement had laid a heavy emphasis on biblical awareness.

Across the seas a biblical prophecy was seen as unfolding. The son of Ras Makonen, Prince Ras Tafari, who was the nephew of Melnik II, a direct descendant of Solomon and Sheeba was coronated in the person of His Majesty and Emperor, Haile Selassie and proclaimed "King of Kings", "Lord of Lords", "The Conquering Lion of Judah" and "King of Israel". His coronation was viewed, particularly by certain sects in Jamaica, as the fulfilling of the biblical prophecy.

At this point we can take a closer look at the country of Jamaica in an attempt to find out why the Rasta responded in this manner. Jamaica is an island that was colonized by the British. Approximately eighty-five percent of the island consisted of African slaves from Ghana, Nigeria, Senegal and Guinea and the rest of the population consisted of Syrians, Jews and Chinese. Through the process of miscegenation, the wealth and power were passed on to the mulatto upon the uprooting of direct colonialism. Jamaica's motto is, "out of many, comes one people". The island was said to be an example the world over that people of all colors could live and work together. The masses of the people being poor and primarily of African descent, found that they were without proper schools for their children, were without hospitals for their sick and had inadequate housing. In short, there was a feeling of being oppressed. When these views were reasoned, it caused much tension in the country because the country felt that these issues based on color were things that could divide or tear the country apart. This notion of oppressed blacks had been further supported by Marcus Garvey, who himself was from Jamaica. A gradual withdrawing from the main society by many blacks who said in effect, we will not participate in the capitalistic, "Babylon", western emulated society. "We will praise Jah (God), and dedicate our lives to Him in everything we do. In our dance we will praise Jah, in our music, our food and our

everyday life from sun-up to sun-down we will praise Jah, Rasta-Fari.... Selassie....I & I....Zion".

Many Rastafari withdrew and took to mountain communities, some wore their hair in dread locks, others did not. Some "natty dreads" did not work for outside concerns but dealt with crafts. There was a great consternation concerning the Rasta and children were taught to have nothing to do with Rasta. They were scourged and likened to hippies as being not clean, being idle and spending their time smoking marijuana. During this time Rasta continued to praise Jah.

Rex Nettleford, a prominent Black intellectual at the University of West Indies in Mona describes Rasta in his book, "Mirror, Mirror" as a "cult of redemption". He likens them to other "cults of redemption" such as the Black Panthers and the Nation of Islam. He describes the necessity of Rasta redeeming themselves unto themselves through religious convictions.

The significance of religious development by former slave colonies becomes increasingly important and is discussed in a book, "Soul Force" by Dr. Leonard E. Barret, a cultural anthropologist from Temple University. Dr. Barret has written several books regarding religion and folklore in various parts of Africa, the Caribbean, South America as well as this country. He discusses the comparative development of religion in English and Latin, former slave colonies. He points out that among the many Africans taken as slaves, there were those with great spiritual affiliations, capable of evoking traditional and ancestral spirits. The Pope in Rome decreed that all slaves should be given religion in the English and Latin slave colonies. For the most part, this was done immediately in Latin colonies, however, the English colonies did not do so until approximately one hundred years later. Basically, this meant marching the slaves into the church at the crack of a whip and ordering them to kneel while the priest performed his sacred duties. Again, among the many African slaves there were those of great spiritual stature who watched these performances very closely. These observations lead to various acculturations of religion. For example, in Brazil, there were deities being created around the "Macumba". In other words, the worshipping of Catholic figures such as St. Peter is being done above the altar, but underneath one might find a traditional African figure representing Yamonja; in Cuba, Shango; and in Haiti, Vodunn and so on. So in effect Africans were worshipping their Gods under the guise of Catholicism. Many restrictions and laws had been passed prohibiting slaves from assembling in any sizeable numbers but due to the insisting in the Latin systems of exposing slaves to religion, provided a means for those slaves being able to summon their ancestral spirits. Due to the great variety of slaves from different countries, the traditional manner of worship was determined by the greatest number present from a particular tribe, or by individuals with strong dominating personalities.

The "black pulsations" referred to earlier can usually be found in music, in mannerisms, spiritual convictions and expressions. These pulsations are the manifestations of roots indisputably originating in Africa. The process of acculturation, emulation and assimilation are still visible amongst blacks.

Contrary to popular beliefs, all blacks do not look alike nor act alike. Just as one discerns the differences or the commonalities amongst the English, French, German, Italians, American Whites, etc., such would be the case of Blacks originating in Nigeria, Gambia, Ethiopia, Ghana, Zimbabwe, Anzania, etc. Pigmentation, height, weight, body structure, shape of head, length of hair, temperment, attitudes, occupations, phonetics, physical attributes and the list goes on of distinguishable characteristics. These root characteristics, viewed against historical, religious and socio-political (slavery) factors produce other visible characteristics that begin to break down into equations such as Nigerian/Ibo + English colonizer = Nigerian/Ibo + French colonizer = Nigerian/Ibo + American colonizer = pending on geography, restraints or liberation fronts such as the Maroons of Jamaica or Haiti's successful bid for independence, yield visual pulsations. Any combination of Africans, colonizers, geography and political backdrop will yield a particular visual. The interpretations begin to run as phonetics that become described as dialectal or worse... slang, vision that becomes interpreted as aesthetic and reasoning that becomes questioned.

When I look at Rasta, I look with a willful need to understand, my interest in Rasta is my interest in my extended family, as one would aspire to understand Sri Aurabindo, Vivakananda, Satchidanada, Marharashi Mahesh, Kristna, Buhda, His Honorable Elijah Mohammad, etc., so would I willfully seek Selasie..I. I.... not academically nor photographically, but in my heart, without regard to thesis grade nor acceptance of same but from the heart.

"Until the philosophy which holds one race superior and another inferior is finally and permanently discredited and abandoned, that until there are no longer first class and second class citizens of any nation, until the colour of a man's skin is of no more significant than the colour of his eyes, that until the basic human rights are equally guaranteed to all, without regard to race, that until that day, the dream of lasting peace, world citizenship and the rule of international morality will remain in but a fleeting illusion to be pursued but never attained.

And until the ignoble and unhappy regime in Mozambique, South Africa, in sub-human bondage, has been toppled and utterly destroyed, until that day the African continent will not know peace. We Africans will fight, if necessary.

And we know that we shall win as we are confident in the victory of good over evil, of good over evil."

Speech by His Imperial Majesty Haile Selassie I
California, U.S.A., 1964

PREFACE TO "A SENSE OF RASTA"

It became increasingly important to I that my thesis-I not be just another assignment to assure some teacher that I was trainable, bondable, esthetically civilized and technically adept.

When I first came to R.I.T., I came to learn more about black and white and color photography, not just "white photography". The silent but bound morphem continued to amplify itself as an unsaid (but heard) prefix. I.E., ("white") History and Esthetics of Photography, ("white") History of Filmmaking and ("white") Art to name a few. Separate but equal was not to be found. I found the myopic voids deafening but let's not despair it is neither the intention nor the purpose of this writing to solely focus upon "institutional racism" by way of "esthetical imperialism". However, I should point out that in order to construct the proper point of entry into my perspective here, I will refer to certain "instances" for their transparency yield.

Although James VanDerZee was a contemporary of Steiglitz, Steichen and Hines, Beaumont Newhall's "History of Photography" fails to chronicalize his existence. In my research neither could I find a print of his (nor P. H. Polk) in the prestigious collection of the noted, "George Eastman House" (perhaps that has been remedied (now, 3/82). On the contemporary side, in my two years at R.I.T. (1975-1977) neither did I witness a lecture by anyone non-white.

The Eugene Smith, "Minemata" mania came and left but if one asked the average student had they heard or seen photographs by Earnest Coles ("House of Bondage") their ignorance would not be by chance (bell shaped) but...., rather by design (skewed with assignable cause).

The point here is, through chronicalizing of history and bombardment of those photographers and images selected to suggest that my education at R.I.T. would be complete but esthetically limited, was both ludicrous and myopic.

Being a visual consumer this insult was as crude as suggesting that one look in the mirror and not see oneself. Although I found most imagery around R.I.T. not lacking in perspective but certainly lacking "diversity of ethnic perspective" and therefore lacking certain esthetics.

One of my major concerns while struggling to afford myself the luxury of pursuing a thesis, was to unlearn much of the "ography" that comes with such an indoctrination. Being able to investigate something that was truly of interest to myself proved to be substantially motivating as well as becoming a sense of purpose. This sense of luxury was short lived for it took three years of chronic "under and unemployment" simply, before I could save enough money to go to Jamaica to photograph.

I had not come to this institute to simply partake of "canned thoughts" nor to purchase the "commodity of education" but rather still I had come to evolve as part of the process within my natural "livity" and this would in fact be descriptively "educational".

I recall while reading Paulo Freires', Pedagogy of the Oppressed,¹

Richard Shaull states:

There is no such thing as a neutral educational process. Education either functions as an instrument which is used to facilitate the integration of the younger generation into conformity to it, or it becomes "the practice of freedom", the means by which men and women critically and creatively with reality and discover how to participate in the transformation of their world.

¹ Pedagogy of the Oppressed by Paulo Freire, Herder & Herder, Pgs. 15, 29.

Freire, raises the questions:

Who are better prepared than the oppressed to understand the terrible significance of an oppressive society? Who suffer the effects of oppression more than the oppressed? Who can better understand the necessity of liberation? They will not gain this liberation by chance but through the praxis of their quest for it, through their recognition of the necessity to fight for it. And this fight because of the purpose given it by the oppressed, will actually constitute an act of love opposing the lovelessness which lies at the heart of the oppressors' violence, lovelessness even when clothed in false generosity.

True generosity consists precisely in fighting to destroy the causes which nourish false charity. False charity constrains the fearful and subdued, the "rejects of life", to extend their trembling hands - whether of individuals or entire peoples - need be extended less and less in supplication so that more and more they become human hands which work and working, transform the world.

This lesson and this apprenticeship must come, however, from the oppressed themselves and from those who are truly solidary with them. As individuals or as peoples, by fighting for the restoration of their humanity they will be attempting the restoration of true generosity.

Because it is a distortion of being more fully human, sooner or later being less human leads the oppressed to struggle against those who made them so. In order for this struggle to have meaning, the oppressed must not, in seeking to regain their humanity (which is a way to create it), become in turn oppressors of the oppressors, but rather restorers of the humanity of both.

He goes on to say:

Freedom is acquired by conquest, not by gift. It must be pursued constantly and responsibly. Freedom is not an ideal located outside of man; nor is it an idea which becomes myth. It is rather the indispensable condition for the quest for human completion.

I had undergone a lot as a grad student. Some of the occurrences I experienced I interpreted as blatant injustices meant to test me. Whether my interpretations were correct or incorrect could always be a debatable issue but the important point is the individual must overcome all barriers be they economical or racism, intellectual or academic or psychological or real. Whatever the perceived barrier... one must rise above it and forward.

Due to many reasons it took quite a long time to finish my thesis. "Life continued, stretched out with its hills and valleys, rivers and rapids and four years holding on to a dream... a commitment".

"A Sense of Rasta" was intended to be a dare to the free thinker, a must for the critical shopper, a gift for those in mental and spiritual captivity, a reflection of time..... and although these things are nicely said, "A Sense of Rasta" is an "I-ditation" of love".

Omobowale Ayorinde

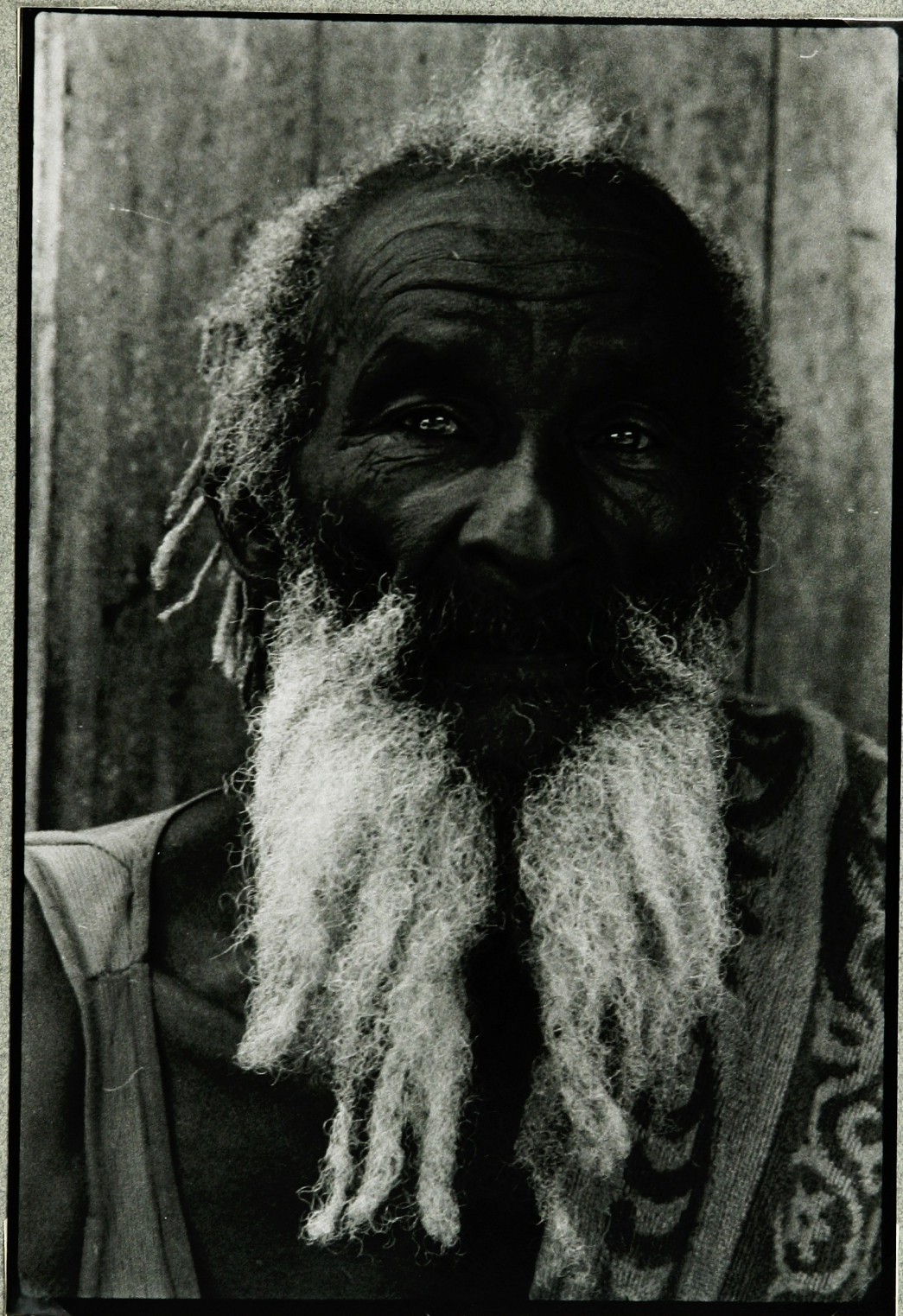
AFRICAN AMERICAN DREAD

African American Dread
H.I.M. unlock im lock
African American Dread
Him lock im locks
Dready!wah appin I come to Far I place
Dready!wah appin wen im come face to face wid Far I race
Ras a Fire! Let I cry!
Omble to come to I and I
Ras a Fire! Let I cry!
Me a come see Brother from same Mother
Brother take trip on same ship
Ras a Fire! Let I cry!
In the beginningthere was just one Love
In the beginningthere was just
 ...one
 ...Love
Dread I no a come for tourism, vacation ...exploitation
Dread I come for I-ditation, Iration and pour Libation
In the beginningthere was just ...one love
From Rochester - to Buffalo - to Miami - to Montego Bay -
to Kingston - to Port Antonio
From Adams and Abdullah, Butler and Bratcher, Crayton and Cheney,
Drumwright and Desmond ..and Ekua and the Family...
I bring Greetings ..and
ONE LOVE

Omobowale Ayorinde

6/15/80

Air Jamaica





GREETINGS IN THE NAME OF JAH RASTAFARI

The spirit of the ancestors manifest and the Lions come forth. No deal with imagination, frustration but the positive vibration, manifest through the knowledge of natural living_____

Pure Love based on unity within the community as the proven "ology" that makes it work. Having knowledge of a proven tradition seeds an honest commitment to the reality of actuality_____

History of Black People is not "His-story" but really "Our-story" of a living culture the results being our ology manifest_____

Jamaica is very important to Black Americans because its like looking at Black People in phase II dealing from a position of sovereignty. Controlling the elements, environment and consumption of the life energy itself_____

Even though we gravitate toward righteousness through imagination, frustration, assumption and faith - it's good to have a foundation based on the true teachings of our own knowledge manifest_____

Jah, is my light and my salvation who shall I fear_____

In the Brotherhood of Rastafari all move as one through the natrality of Love, not waring on your Brother. Rasta is the knowledge of natural living, natural medication, natural meditation through the preservation of the Trinity. Rasta offers the youth their identity preserved. It is a movement to teach our young in a communal way through living and being_____

We have consummed commodities and oddities and rather than deal with a base in Afrocentricity we'll borrow from anyone elses "ology"_____

The "Roots of Ras" are real and the power ever-living. Not as a stagnate statement but through actuality_____

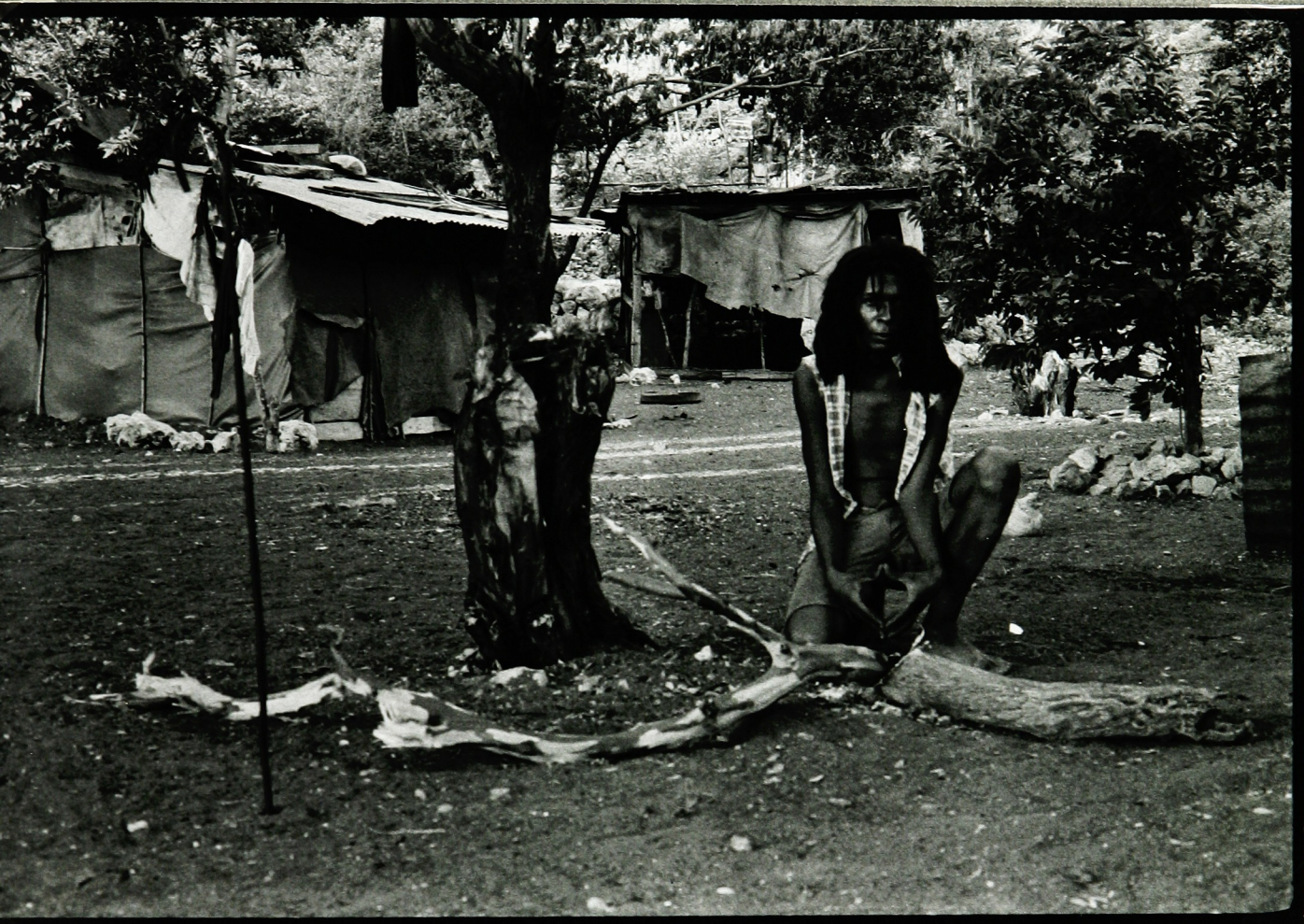
Illusion and confusion will reign and without confirmation of knowledge
to recognize and believe in your own foundation is tragic_____

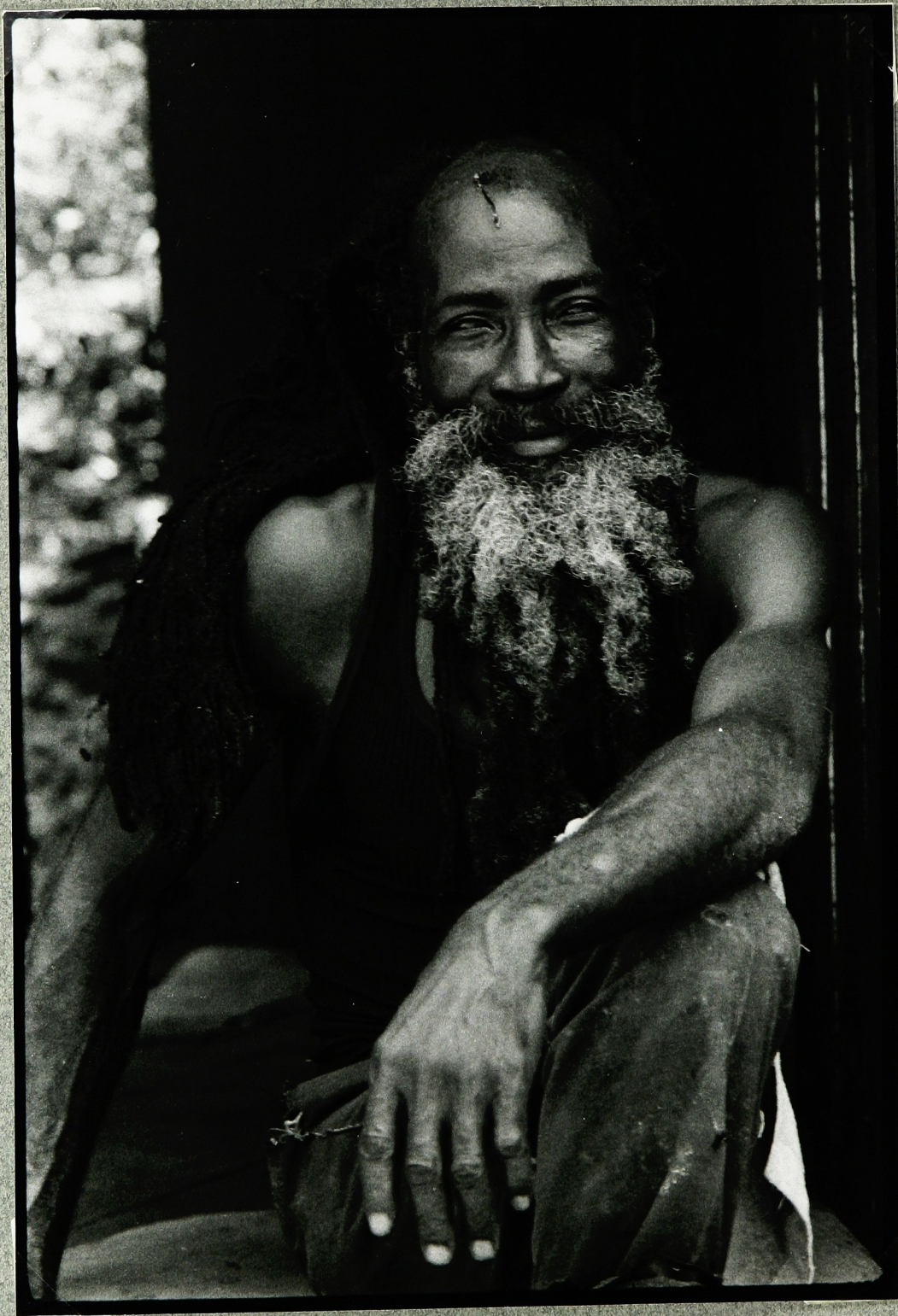
This is the station with the true vibration ..harden not your heart to
the true and living God, Jah! Rastafari! ..is no cult of mystic potheads. If
the Locksmen weren't Black they would be called "Guru", "Ayattollah", "High
Priest", "Shaman", etc. ..But! Jah Locks, simply deal in "Love" "One
Love"_____

I and I come forth through the revolution of soundhear it.

Omobowale Ayorinde 6/22/80

Portland, Jamaica





REASONING: "IN THIS TIME"

I and I at this time, as to how I see it have to come together for closer bonds of Love for to shine I and I light a brighter bright. In this "I-owa" the fire is burning hot. It could be burning hot-ta for the righteous cause but.....the fire is still cool.

Within a time for us to complete fulfillment the fire gon alf to rage. So, within this I-owa, I and I making move to hot the fire hot-ta hot to the final downstroy of Babylon. For only when I and I come together in one accord, I-niversl I-nity which is Rastafari...one bond of Love, hailing Rastafari, I and I and I. So where two or three of I and I sit together there is Rastafari. Jah, manifest Himself through word...through sound...through power. So, where I and I come together to sit-in with reasoning, sound and words, I and I will find inspiration through word and word...conflict and conflict...Fire King to Fire King.

I and I reach higher heights within the roots of I and I trodition. For His will is what I and I are seeking to establish among I-self, among the "Roots of Ras". Every sheep will alf to return to the foal all under one master.

Well, here, right here where I and I are present as to how I see it, I and I are in the presence of I Father of Nyabenghi trodition in this island. Emperor Haile Selassie Himself is the Father of I and I Nyabenghi order. But, seeing that He is in Ethiopia....I and I here are the nucleus or the center of Rastafari trodition. The whole entire world looks to Jamaica to declare to them what are the "true heights", "true knowledge" and the "true faith" of the Saints. I and I are the Sons of the Emperor Haile Selaise I.

They are looking to I and I to declare to them the faith of I and I so that even they could overstand or understand what I and I really are. For they do not know what I and I are. To them I and I mightn't just be some long hair men who don't know a Ras about what I and I doing....but I and I know what I and I doing within this culture of I and I home.

I and I are like the camera here, for it is I and I who alf the tape of knowledge within I and I heights. To I, the film is the eye and the film inside is the tape in im head, so wen im press a little button there the door open up and it let in some light and take in a tape, so even as im come and press a button and im ask a question of I and I and like film.....could open up and let out the knowledge that I and I ave. So, it is a "fullness" that manifest through a camera a said way so that it would go to America whereas I and I no need go there until it is right.

I and I give thanks cause it is right in dis ere time a camera could-a-come and other things and go far so to show some of the heights and shine some light there so. All these things are ire, I would say all prospects pleases Jah....it's only man who is vile so he can show in im home to another what I and I really manifest.

These are the Isis....these are the Isis. All these things can praise, Jah, Rastafari!!!!....But!....men take these things and worship dem and lust after dem and eh (you know)!....Gon to Babylon wit dem.....Ah, true-true.

Jah Rastafari 7/30/80

Bull Bay, Jamaica



REASONING: "THEOCRATIC RASTA"

I and I declare to the House that these words reach I, so that I declare to the Brethdren. Let us forgive our debts so that our debtors will also be forgiven. Give Thanks!

Ere is the sea, the Sea of Galilea, let us all show the record and the sea that has forgotten all this. Let Love stand up, forward, abide in each and every one. Let integrity and dignity remain in each one and let us all walk together as Sons and Daughters of one Creator.

Remember! We are the servants of the "Most High" and we are His children. Also, we are His Sons through one Manager. Give Thanks!

It is for I and I to declare in keeping with the capacity of righteousness....the work of the Almighty Jah!...Rastafari! So, I afta show di House the circumstance of right...of the work of I and I. A voice said unto I, I Bongo Puro (through words) I must uplift a government amongst I and I and that government will be called, "Theocracy".

The word theocracy is that of a English word of Hebrew language...of Hebrew talk. An overstanding I ave of the word theocracy, meaning to say in English....is that a righteous goverment shall be set upon creation ruled by the Almighty God....Jah Rastafari!

And wen I show di Brethdren that this goverment of Theocracy must be set up upon creation wen the Almighty, Jah Rastafari take over creation. Doing to the fact that I and I are His Sons in the wilderness and within righteousness....exault a Nation and know what must be done. I and I must manifest it...possess it, to the inhabitants. This goverment shall flow through the hearts of everyone....for Jah rules the heart and the rain.

To this government will be called the, "Devine Theocracy" not to perform material resources for our Brethdren neither to build factories or utterers of fine work but to accept this responsibility in a said way.

"Theocratic Rasta" is a righteous government to beat down and paralyze all wicked ideas of men.Rastafari!

I and I stand for righteousness, I and I stand for truth and right.....for there is no fear in I. If you are a true Rasta you stand for truth and right and justice to all mankind all over Satan kingdommust fall! Then they will have no where to look to for determination except to, Black Supremacy within the Nyabenghi order...full Black.

I and I come ere to burn out Babylon spiritually with word and sound..., not forcibly but with word, sound and power. I and I are the Sons of the Almighty Creator.....Jah Rastafari!

Luf lift you up high and luf carry you down low, luf bring you appiness and luf bring you joy, luf bring you anyting and luf take away.

Right now, I and I trodition of one Love, im take it steep wid in imself, wid in im heart.....to recieve it and trod so. And if it not right....to burn im and move im out of position, cause luf noh gon turn back....for even in a war it gon forward. Only Lovecan conquer.....war is not the answer. Selah.

Jah Puro 8/80

Bull Bay, Jamaica

UTTAH

RAIN FORREST SPRINKLE YOUR DEW
SUN ...COME FORWARD
WHILE I WHISPER TO THE WIND
ROOTS OF RAS ...THE LION ROARS
LET I AND I HEAR THE TEACHINGS

Omobowale Ayorinde

7/7/82

Portland, Jamaica

COOPERS HILL, JAMAICA/A MEMORY PRESERVED

Fire fly light my ceiling
Honey and lime will cut the cold
Can travel now, the moon soon come
Ire! Ire! I think I'll run
(down the side of a mountain at night)
Rasta don't deal with fertilizer
Rasta just deal with natural time
Three months for greens - five for dasheen
Cocoa and herb take nine
Coopers Hill Jamaica
Only stretching three miles up
Sun, rain and heavy trodding
Make the climbing pretty tough
Roots! Come! Let I go forward
Here's a dread-nut, machete and a lime
Fektus! Ya ready for this long long climb
Passed Buz place in the hills and Bunny on im mule
And Aunt Sissy's place fo mi git to di school
Saw rafts going down the Rio Grande
And although mi never imagine such awesome beauty
Seeing kids smiling and singing Maaaaaannnnngggoooo! Maaaanngo
Green- manggooo ripe!
And Delroy, im write bout being alone and young thoughts take flight
Twas the last day of school, the rains did come ..but then the sun..

And as usualeverthingwas just right
Coopers Hill, Jamaica....
To be reunited here with all my family
I just gaze at the range of the Moroon's Blue Mountains
And with awe ...I shake my head
Cause fo di I to a come and be ere
This experience is definitelyDread!
Fire

Omobowale Ayorinde

7/5/80

Coopers Hill, Port Antonio

JUDGEMENT

A FAR I

ETHIOPIAN PURGE

BILLIOUSNESS RUNS

STRENGTH COMES

RAS A FORWARD

MYSTIC REVELATION

NATURES KNOWLEDGE

JAH LOVE

TRIAL BY FIRE

I AND I REASON

STRICTLY CULTURE

SUPPORT NO SLACKNESS

REVOLUTION OF SOUND

MARCUS MOSIAH

GARVEY SOLOMON

SHEEBA DAVID

LION OF JUDAH

SEVEN SEAL

STANDS FIRM

JOSHUA'S ROD

LIGHTER THAN CASKET

BABYLONIA BURNS

WICKEDNESS FEELS IT

THEOCRATIC RASTA

KILLSOME QUIET

GANJA TALL

Omobowale Ayorinde 7/22/80

Bull Bay, Jamaica

JAH TRUTH RIGHT

Jah Truth right ..Ah Love Jah
I and I come ere ..I come dere
I come in a life, I see, I smell
I ask I Father ...What make I a man
And Im show I sayI Love
What I share in right I will gain in truth
For life have a low and a Love to answer____
And I say, Father ...What I-man can do to get to know Love
And I Father say, ...ere is the key
And life is in the pasture ...to have fill wid good
For there is no end in Love____
So the intention of life is Love.....
But the "I-tention" is to know what to do and how to do.....
In a way that is Love ...

Ras Tico 8/14/80

Port Antonio, Jamaica





HERB/GANJA

Aside from the wearing of dreadlocks, the smoking of herb is the most common trait associated with the identity of being, Rasta. This subject alone has seeded many scholarly and religious research papers, however, it should be pointed out that not all Rasta wear their hair in dreadlocks nor do all smoke or partake of herb in any form. Herb, known as ganja, kali, iley, marijuana, sensi and weed....like any other herb is chosen for the work it performs. The Rasta tradition is steeped in naturalness. That is to say that Rasta doctor upon themselves with herbs and roots provided by Jah. Within the tradition the herb, ganja, is often taken as a tea (bush tea) or even eaten for medicinal reasons to keep ones' structure clean.

There is no doubt in my mind as to its medicinal power whereas I spent about eighty dollars for medication to control my asthmatic condition while in Jamaica. However, upon arrival in Jamaica, I related this fact to one of the Brethren who subsequently prepared bush tea for me for three days and I consequently, never used any of the medication I had brought to the island.

The idea of herb being a drug or even using it to get high (or red) I personally feel are western perceptions introduced as part of the promotional package in commercializing its use and acceptance in the states, for money. This sacrament is as much a part of the, Rasta way of life as a chew stick and is simply used to meditate and gain insight to, "higher heights". It's mostly through the politicalization of the herb issue which is really based on economics that provided any real bases for the police to fight against Rasta. One has to look at the real irony here, for here you have a people who exist as subsistence farmers to dedicate their total "livelihood" to their Creator. Their

use of herb was not as a drug but as a sacrament and along comes someone to tell them it is against the law.....or is the law against them.

The origin of the herb is said to have been found growing on the grave of, King Solomon, the wisest man on Earth. If one ask any Rasta about herb, I'm sure one will get many enlightened accounts. However, most will agree saying, "Babylonia noh kin turn it back wid in this I-owa, dem noh kin mash it down". The herb is for the healing of the nation, it is man who pushes its negative acceptance as a drug but all the kings horses and all the kings men can't turn back the clock of time.

Dr. Leonard Barret writes:

As the Rastafarians emerged, ganja took on a new role as a religious sacrament. Its use became a reactionary device to the society and an index of authentic form of freedom from the establishment. Although the use of ganja was prohibited very early in Jamaica, most of the peasants were unaware of it; the Rastafarians, who were mostly urban dwellers, knew of its illegality. It would therefore be right to assume that as a protest against society, ganja smoking was the first instrument of protest engaged in by the movement to show its freedom from the laws of "Babylon". But like peyote among the Navaho Indians of North America, ganja had other sides to it; its use produces psycho-spiritual effects and has socio-religious functions especially for people under stress. It produces visions, heightens unity and communal feelings, dispels gloom and fear and brings tranquility to the mind of the dispossessed. So, ganja gradually became a dominant symbol among the cultist and has remained so to this day.*

*The Rastafarians by Leonard Barret, Beacon Press pg. 129.

I can't say that I agree with Dr. Barret's description as a "reactinary device" or even "protest" and I'm certainly most disturbed with the term "cultist" but I would imagine that as an anthropologist one's perspective, priorities and loyalties are established with acceptance upon readership. Much of the propaganda that surrounds Rasta simply aids in distorting the truth, this is in part owing to the fact that like "Christianity", it's hard to discuss but rather necessary for one to make an individual search to come into the fullness thereof. I have learned to beware of "descriptive connotations" as possible intellectual alterations of perspective. For example, the present connotation of "cultist" induces thoughts of "Charles Manson" or "Jim Jones" or perhaps some other suspected negative form.

I should point out that I have read all of Dr. Barret's books and have concluded that he has made a sizeable contribution to my life but I have had to read carefully with an inherent cultural strainer until which time I could go and confront a said reality in a said way.

"Ganja" or "kali" technically known as "cannabis sativa" was known by the Hindu as "Indian hemp" or "bhang" and was probably introduced to Jamaica by the indentured Indians who emigrated to Jamaica between 1845 and 1917. The Mexican "marijuana" is very popular in the U.S., however, "ganja" is a specially cultivated type of Indian hemp derived from the female plants and said to be as much as four times stronger than the Mexican variety.

One article I recall reading by Dr. Ajai Mansingh, he writes:

The use of stimulants have never been sanctioned or banned in India. For millenia, people have been using bhang, charas, ganja etc. as relaxing agents or stimulants for meditation and concentration. Many smoke ganja for invoking various goddesses of Indian mythology, particularly "Kali", with the hope of achieving the feasible, possible and even the impossible.

The Indian indentured workers introduced into Jamaica probably during the 1860's. At every plantation and Indian settlements, there were individuals who smoked ganja every evening or so, retired to lonely corners and meditated; most of these would meditate on the Goddess Kali for having their failures and misfortunes subdued. They were joined by their African Jamaican counterparts in smoking ganja, invoking Goddess Kali and sharing the mystic experiences. The integration of Indians with Jamaicans was being achieved subtly but irreversibly through ganja, kali, obeah etc.

On this matter, Tracy Nicholas who interviewed many Rastafarians wrote, "Ganja is the East Indian name for the herb and among Rastas, its highest form is called "kali" after the Indian goddess in whose honor ganja is smoked along the Ganges River". Indeed both ganja and chillum are substances and terminologies of Indian origin whose existence in Jamaica under these names or any other name was not known before the arrival of the indentured Indians.

Long hair or dreadlocks on mystics, particularly Tantrics is a common sight in India and was not unusual among the indentured Indians on the plantations. A study of almost all the old paintings and photographs at the Institute of Jamaica has failed to provide any evidence of an Afro-Jamaican with dreadlocks.

However, there is a photograph of a group of Indians at a plantation which is dated about 1910 and shows the women in long gown with Afro-style head-tie, children with different dresses and one lonely man in Dhoti and Kurta, wearing long thick dreadlocks. This photo suggest that ganja, kali and dreadlock influence of Indians on Jamaica probably became more significant in the early decades of this century.

'Rastafarianism: The Indian Connection by Dr. Ajai Mansingh, the Jamaican Weekly Gleaner 7/26/82.

When I first read this article I considered it a most interesting observation and particularly helpful in overstanding some of the acculturation process that had taken place. When I asked a Brethdren about some of the inferences made he simply replied, "All Jah-Jah children grow up together so...seen".

Thinking about this writing more, due to having lived in western Africa I think that perhaps Dr. Mansingh has overlooked the remote possibility that Africans, at least some, were familiar with an herb form simply known as "bush". A small point but anyway, Dr. Mansingh goes on to say that vegetarianism

too was common of Hindu in Jamaica especially among the orthodox individuals, priest and mystics. In short he describes the emulation of earlier Indian theology by Afro-Jamaicans.

While in Jamaica, on several occasions I encountered Indian Locksmen who it was my perception, possessed perhaps a different mystical presence not necessarily steeped in, Jah Rastafari. In no way would I like this to be taken as a general observation but more accurately as one individuals limited opinion based on a few encounters.

It is said, "Jah Rastafari is known by the work he performs". This statement and only this statement serves as a strainer for the distinguishing of dread among dread, macka-lock among macka-lock and Lion to Lion.

Omobowale Ayorinde



DI I PASS THROUGH

Roots of Ras! Wha say di I, wha di I-mon deal in
Luf Rasta! Luf, Rasta International!
Heil!
Ites Natty! Say di I pass through ...seen
Dready! Wha appin!!
Cool Sah! Cool Sah! Say di I pass through
RAS ...STA! RAS ...STA!
Ire yute! Ire, Ire yute!
One Luf!
Guidance Rasta! I-tection and Love I
Yes I'ar
Roots Rasta! Roots! Wha di I-mon deal in!
Ethiopia and the House of David ...seen
Ah true Ras .sta, ah true
Mi show di mon mi forward ..seen, trod fo mi Idren's gate ya-no-see-it
Ah-true true mi ere of di mon fo a long long time mon. But mi glad ta
meet im in person ..Rasta
It's mi pleasure you know ..ta come forward and give Thanks and
Praises ...True True
Ta step down on the Rock ..the foundation of the Nation of I and I
JAH! RASTAFARI! The true and living God ...
Black on Black! Blacker Black! Tru-Tru
Lions come forward ta share the true teachings of Jah ..natrality
Ah true I'ar, I-mon cite it so ...ya-no-see-it

True Jah Son ..ah true. But to come and experience Rasta tis a revelation to di I_____

Av yi ad any of our ackee, mon?

No Sah! Not yet!

It's our national fruit ya know ...ya caan come to Jam Down and leave wid don teke of our ackee ..da ackee soon pop open and ya caan teke it wid some cod fish and ...oy!Ya mon.

True mon, true-true mi check so, di ackee soon come!

Ah whoa! Cho! In say soon come ..where di I come from? Mi tink im noh come to Jan Down bafore!

Tis true I'ar. Di I born foreign in di U.S. ..seen fust time mi trod rock so ...but the message of di Lion forward ...all over the land ..seen. Ya mon like Marley and Spear, Jacob Miller and Pablo Moses and the next Idren. Mi read and reason with the next Idren, Isachan I ..seen and im show I say, Rasta don support slackness, deal strictly with culture.

Ah true Black Lion! True-true.

Whether you rich, yellow, red or brown ya all come together for a Reggae Jam Down.

Omobowale Ayorinde

6/26/80

St. Margaret's Bay, Jamaica

AUTHOR'S COMMENTS

During the time I was in Jamaica there were violent conflicts due to the closeness of election time. There were many times the civil strife divided families, neighborhoods and towns. Most of the tensions were centered around Kingston but certainly not solely confined there.

Although I trod with Rasta under the banner of "I-tection" I could not help but be aware of the affect these tensions were having on myself and on the people themselves. J.B.C. (Jamaica Broadcasting Corporation) was very thorough keeping all abreast of the showdown between the P.N.P. (People's National Party) and J.L.P. (Jamaica Labor Party). It was during these times that the two parties worst elements transcended their identity to little more than terroist gangs.

Only a few times in my life had I lived through such tumultuous times. An attempted coup, American Embassy was shot up, hurricane hit at full force (170 mph) where I was living and the police station was burned to the ground by gun gangs. This let me know that nothing could insure my safety whereas it was about a days travel to reach the airport at Kingston.

As a visitor, I quickly learned that there were some things that could not be discussed publicly and discussions involving politics headed that list. Most people in Jamaica are intensely concerned as to the future goverment of their country.

Within the Brotherhood of Rastafari, I and I even during these times trod in "Peace and Love" and although I had placed these other incidents of notice, snugly into my subconscious mind, one evening I sat down to write so as to challenge myself to view another part of the fabric of society. The folowing

account represents my meager attempt and part fantasy as, Omobowale Ayorinde,
"political correspondent".

Omowale Ayorinde

PRE-ELECTION 1980: "A WAR IN A JAM DOWN"

War in a Jam Down, even the mangoes bleed. Death and get sick have both been terrorized. The six letters wreak havoc as blow by blow is announced by the other three_____

Dem a war on the foundation of the Nation of I and I, killing babies and Griots who could have told dem why there is only one banana boat coming to all of Jam Down and the Starward goes on dry-dock....what a coincidence. Dem a kill two and three year old babies to prove the pointthat there is no point_____

Tourist come and leave their wallets on the boat. Even their cameras are quiet as they pinch the sun ...and leave_____

People ...muscle tendon and skin ...wrapped neatly and tightly around bone, still smile and greet each other through African phonetics ...proud of their pure heart and machete that works the land. Squared chest, latimus dorsies and pectori abundai, gleam, accept the challenge and pass you by balancing up to a hundred pounds of bananas on their head, trodding down the no roads where transports can't come_____

The white shirts and black pants will get a chance to challenge up to thirty pounds of bananas by challenging a bruise as a day passes to count eleven-point-five-cent a pound. Two days work wait a two days pay and you'll get a two days work ...ya-no-see-it_____

Constabulary barracks fall under attack, burned to the ground and the police are warned to stay off the streets by the gun gangs who apparently boast superior magnum sizes. Kingston is quickly renamed "Kill-some" ...and avoided. Some say..C.I.A. Some say, "It's politics ya know, dem a push for a

state of emergency" as the election game is played. There can be no winners if the people demselves are losing ...ya-no-see-it_____

Kingston preasure a so hot even Montego Bay has quieted to listen cause hardly anyone knows what to say. A true tension in the elements, forwarded by the false gods ...brings the prophecy. Rasta say, "Fire! Burn! (ot-ta) Babylonia! The temperature well hot. Yea though I walk through the valley of the shaddow of deat ...I no fear deat ...I no dead." Give thanks! A war in a Jam Down ...ya-no-see-it, ...the fire is burning_____

A Boston born Syrian bucking the resident coloured to run Black Jamaica. A neither trod the shanty towns of Kingston and a neither trod the illls of Porty ...come like, a neither know the people of Jamaica, ya-no-see-it. Only Rasta trod shanty town to illls standing firm. The peace dwellers, abiding by Jah Law. The real leadership in Jamaica ...Rasta, ..has already demonstrated how to suffer ...to come unto H.I.M. ..but the people no listen. Dem a war in a Jam Down and the fire is burning_____

Mi av a gun, you av a gun, mi a lick ya down or you a lick mi down but like in Viet Nam there will be no winners cause the land lost. With slavery abolished, the British bought goods wit dem pounds shillings and pence and then the Americans came and said, "In God We Trust" and there were dollarssystems of currency defy true freedom_____

"Dirty Rasta" dem a call to di Lions of Love

Marrying tins wit di rice dem sell

Burn God!Kill Pope!

Whatever appined to equal rights and justice

Eddie Seaga tell di nation! ..A whoa ..blood-bath!

Joshua! Stand firm ..lift up thy rod

Murda! Murda! Black Crow style!

Must I break it down to English

Independence Day came and went

Followed by Banana Boat Thursday which didn't show

Murda! Murda! Black Crow style!

Dem a war in a Jam Down and the fire is burning (ot-ta ot)

Mi gon stop ya no ...before mi pen is heard

BLOOD! BLOOD! BLOOD! BLOOD!

FIRE....

BABYLONIA!

Omobowale Ayorinde 8/24/80

Portland, Jamaica

"MIDNIGHT TRODITION KNOWS NO DISTANCE.....

JUST MAKE A REACH....SEEN"

CONCLUSION

In conclusion I-man manifest in a said way to give thanks and praises to Jah Rastafari, through one heart, one aim and one destiny to use camera and intellect in a said way. It is the generic oneness, generic truth, justice and right is what I deal with, come like to say mental, spiritual and "wordical" liberation. It is so ..that man within this I-owa must be charged with uplift and open the Zion Gates.

In conclusion this trodition bore a sizeable accomplishment.... fullfillment. Any questions I may have had were answered and many truths confirmed. If a man desires to be infinitely educated, what will be his height...? The last book in the Bible is called, "Revelation". Once all has been revealed what more is there to know....? "So it was in the beginning so shall it be in the end". Selah.

There was the free slave, emancipated slave, captive and the would not be slave. The African diaspora represents an endless phenomena of assimilation and acculturation processes. In some cases it could be argued that this is "rootical knowledge versus Roman College". To I, the "intention" represents man's will and the "I-tention" represents Jah's will. I trust that through perserverance and prioritizing that this thesis and thes-I can rest in a said way. I have tried purposely with understanding of lexico-statistics, inflections, phonetics and stylized writing to convey a "Pan African" ethos that I feel is unique, revealing and universally pointed. So it is my hope that this statement can curb the tide of English grammar critics.

To more fully understand and appreciate the photographs I feel one would have the need to understand the, "actuality of natrality as a reality".

Sometimes a photographer can be so busy looking it can get harder to see. I didn't want to become consumed with that notion because I felt the fulfillment of life was more important. I felt it would be more important to myself to have "overstanding" than fantastic pictures and with this thought I feel more responsible for these images. Not responsible like, "I did these, I did those" but rather each is an I-ditation unto itself.

It was interesting for me to see this body of work hanging as a wall show. I remember at one point viewing and feeling that the photographs or people did not feel like a group. As I pondered on it..subconsciously, it came to me that that was true and the reason was that each Idren (Rasta) represented an entity and in most cases did not know each other as may be subconsciously suggested by showing their photographs in a group. I can recall having had a similiar feeling when I viewed Curtis's photographs of Native Americans. To the naked eye his photographs appeared to be of Indians ...but if one would stop to distill a moment and take a closer look, one would see the famous, Geronimo, Sitting Bull and many more.

It is possible to view these photographs as portraits but I must confess that I was not in control of the situation but rather, I and I who Love Jah, I-ditated upon this oneness that allowed these photographs to manifest in a said way.

The photographs do not necessarily adhere to tenets of cultural anthropological photography as laid out by, John Collier but I was pleased to note that there is a certain "mystical", "rootical" and "dread" presence. Needless to say that the concern of making art was of low priority but a few images transcend that description.

I can conclude that an exhaustive three year research, preparation and maturity allowed me the freedom to pursue and chart a course that could be realized in a said way. I would also say, not out of any sense of courtesy, that it hard to express the importance of having a thesis board composed of people you respect, admire and who somehow solicit the very, very best of you ...out of mutual respect.

The final conclusion isJAH LIVES.SELAH

TECHNICAL OBSERVATIONS

To not photograph is to practice great discipline. It is important to reflect upon which identity does one assume. Personally, the identity of photographer I have often found offensive and shallow. It can be entrenched in simply looking for the recognizeable.

I don't want to picturize the subject nor the content so it's necessary to come into an understanding with one's priorities. Understanding this still presents major problems. I often encounter my personal reluctance to photograph owing to the fact that it's hard to photograph and learn and or be truly involved with the fabric of things going on.

It is my feeling that the documenting photograph is usually a lie because although you usually see what was in front of the camera you very often do not see what mostly everyone else saw and that is the photographer who often is an intruder. To simply convey a description as a job or have to be taken with illustrating for another's esthetic consumption was not my purpose nor concern here. I considered my first responsibility here was to reach for an in-depth "overstanding" and with this I feel more responsible for the images that manifest. It is very hard to "pre-visualize" something that you don't understand and often difficult to understand something you're taken with pre-visualizing.

My Mamiya C-330 (2½x2½) camera proved to be a valuable compromise of choice rather than my 4x5 which would have been too cumbersome to travel with. The 2½x2½ format appeared to have more acceptance than the "I spy" 35mm, however, it was my Nikon F-2 which served as my workhorse allowing me to bridge my time photographing slides and random themes.

Tri-x, both in 2 $\frac{1}{4}$ x2 $\frac{1}{4}$ and 35mm format, rated at 160ASA and 250ASA respectively, developed in HC-110 (dilution B) accounted for ninety-five percent of my black and white images. Dupont Velour and Kodak Polycontrast F paper were used for the final prints.

My esthetic preference of Vericolor II over Kodacolor II caused me to go against most professional advice of, "Kodacolor II will be more stable than Vericolor II in a tropical climate." However, with common sense precaution and storage (cool closet) I shot and stored Vericolor II over a two month period with no discernable problem. Ektachrome 64 when all is said and done is still my esthetic preference for the rendering of Black People's skin color.

The following is an excerpt of my log book that truly contributed to the success of this tradition. A quick comment that is worth nothing: always be prepared with the necessary tools because most times when you're traveling equipment repair is on you. Also, a good, durable, waterproof camera bag is essential for protecting your equipment from the incredible down pour of rain that can sometimes be all too typical in tropical climates.

July 12, 1980/9pm/Portland, Jamaica

Well, in three days I will have been here for a month. I feel it is important to reassess what I have been doing in order to best use the coming days ahead. I will be traveling downtown tomorrow to book my return passage which will roughly suggest that I have five weeks left. The proceeding chart is an account that shows what amount of film I have shot to date, however, due to having lost my masking tape much of the 35mm film is unmarked.

I've experienced some level of difficulty but optimistically I would like to believe that I'm acutely cognizant of the evolution of my time here and

that I have made decisions as well as flow with the naturalness of time to produce its understanding, its trust and really begin to define the parameters in which I could set out to work in. However, for the sake of transparency let me elaborate on the areas of difficulty I have had to overcome:

A.) PERSONAL APPREHENSION

B.) SUBJECT APPREHENSION

C.) PHYSICAL ADJUSTMENT

- | | | |
|--------------------|-------------------|-------------------|
| 1. blood thickness | 2. energy level | 3. heat and sun |
| 4. familiarity | 5. diet decisions | 6. general health |

D.) LOCALITY

1. exploration of parameters
2. transportation
3. sense of time needed to accomplish certain things
4. research

E.) LANGUAGE

1. certain degree crucial for trust
2. colloquial familiarity

F.) RESEARCH

1. talking to people
2. libraries
3. places of interest
4. pre-research (prior to being there)
5. maps
6. local paper, T.V. and or radio

G.) PHOTOGRAPHING

1. scenery, walking (general)
2. places, people (casual)
3. equipment response
4. film exposures, film types
5. equipment repairs (always come prepared)
6. lenses most comfortable with
7. tempo
8. budgeting film
9. observation of people
10. observation of light and time
11. observation of sounds
12. film storage

H.) WRITING

1. descriptions, feelings, poetry
2. keep journal, write letters
3. discipline yourself to this fact, you must write to chart evolution
4. design intended assignments even if you don't carry them out
5. communication with someone present or even outside of the country is good (detection)
6. allows you to reassess and re-direct if necessary

I.) TRUST

1. sharing of purpose
2. sharing of problems

3. you must talk and ask questions, be honest
4. you must be prepared to spend much time listening
5. give people chance to get to know you as a person first, photographer later
6. learn to trust yourself, your judgement, decisions and honest mistakes can be pathways to learning

You see, although I was not able or rather, I concurred to the natural rythm not to photograph blindly for the first month but understood the time spent facilitating the above. I must reiterate, it becomes necessary to reassess and make decisions. Some of the decisions I made, though slight, proved to be extremely helpful, they are as follows:

1. weekly task outline
2. maintain a daily calendar
3. weekly film chart (as opposed to monthly)
4. film readiness (bulk)
5. begin to shoot more toward subject or theme
6. labeling film is crucial
7. begin to challenge yourself more firmly
8. be happy with progress, understand it
9. budget time carefully, if you have a task honor it
10. budget money carefully
11. the idea of "just begining" therefore anything you may already have can be considered as a kind of bonas
12. let go of unfounded fears
13. beware of unnecessary anxiety
14. assert confidence, skill, intellect, honesty, positive sense of purpose and give thanks and praises...selah

*****PRESSURE

Understand pressure, problems, disappointments, reluctance, unclarity and even doubt can sometimes be a test for you to overcome. Accept them and try to learn and move forward. "Things happen for a reason," "a word from the wise is sufficient," "death is a lesson to the living," "mistakes can be costly" and "I know I'm right for whatever decision I make, even if it proves to be the wrong decision, it was right for me to make the decision in order to make it right."

Omobowale Ayorinde

WEEKLY FILM CHART

Although crude, here is my weekly film chart allowing me to graphically see my weekly photographic output of different films. Columns can be sub-totaled to the right after each week.

	7/9	7/16	7/23	7/30	8/6	8/13
KODACOLOR II 35mm	2	1	1		1	4
EKTACHROME 35mm	12	4	5	2	1	6
TRI-X 35mm	11	6	10	6	3	6
TRI-X 220	2	1	2		1	4
VERICOLOR II 120	2	1	3			2
VERICOLOR II 220				1	2	3
KODACOLOR II 120						2

DAILEY FILM CHART

Wanting to intensify my shooting it became necessary to construct a dailey film chart. A dailey chart seemed to be more motivating. My productivity increased and I began to expect more than just a nominal quota from myself.

<u>WEEK 8/7 - 8/14</u>	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Sun.
KODACOLOR II 35mm	2	1	1	2			
EKTACHROME 35mm	2	3	1	2		2	
TRI-X 35mm		2	3	3		3	4
TRI-X 220		2	2	1		1	
VERICOLOR II 120		2			3		
VERICOLOR II 220					1	1	
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